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## CC Writer (03/01/1976)

Columbia College Chicago

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# Grant cut cost students \$30,000

A shortage in state scholarship money could cut spring semester grants by 12% and eliminate all grants for summer school.

Unless the bill calling for \$3.95 million is approved by the state legislature, Columbia students will lose \$30,000 this spring. The bill will be voted on in early May. The \$30,000 was deducted from Columbia's students at registration. If the bill goes through, the money will be refunded to the students.

An additional \$4.5 million must be appropriated to cover summer school. Governor Dan Walker, the Illinois

State Scholarship Commission, the Board of Higher Education, and the Federation of Independent Colleges and Universities support the measure to restore the spring cutbacks.

But Walker, the ISSC, and Board of Higher Education have said they will not support the summer school appropriations.

Admiral Alban Weber, the president of the Federation, said he will introduce a supplemental bill, requesting \$4.5 million to cover summer school scholarships.

Weber said, "Unless we get a lot of support from students in the state, I

do not think we will get summer school funds."

The ISSC announced the cutbacks in January. James Eanes, Executive director of the Commission said the primary reason for the cuts was that more students enrolled and stayed in college than had been projected.

He said the Commission predicts 18 to 24 months in advance how much money will be needed for a school year. The amount is based on previous drop-out rates and expected tuition increases.

Eanes said that in September, 1975, 4,300 more students stayed in school than the Commission had counted on.

He said they will not send notices of the cut to the 112,000 students now receiving awards, because a mailing would cost \$60,000.

Alice Sylvester, Chairperson of the Student Financial Committee of DePaul University, said that "80% of students in private schools desperately count on financial aid, and expenses have increased 80% since Walker was a student at Northwestern University."

Hubert Davis, Dean of Students, said that the lack of summer school scholarships would probably cut the Columbia's summer school enrollment in half, "at least."

## New writing program

By John Sheridan

Columbia Writing/English Department is sponsoring a unique tutorial program for students who want help in writing or reading skills.

Using the Story Workshop method of teaching, the program will utilize advanced writing students trained in tutoring methods who will meet regularly on a one-to-one basis with students who request assistance.

Anyone can take advantage of the program at any time in the semester. Tutors and students meet regularly at a mutually favorable time and can discuss anything from writing papers to grammar; or from help with reading assignments to advanced writing techniques.

Teachers can recommend students for the program but it was conceived as a voluntary activity for those who wish to improve themselves.

The program was designed to help the growing numbers of incoming students who have serious problems with writing and therefore are unable to meet the demands put on them by the institutions of higher learning.

The number of tutors now nearly equals the number of students needing

their services, though each tutor is capable of handling more than one student.

John Schultz, Writing/English Department Chairman, and Betty Shiflett Tutorial Program Director, said they feel the program has gotten off to a good start, and welcome the opportunity to see the program grow. Shiflett meets once a week with the tutors to discuss general problems and techniques, and in this way supervise the entire operation.

The tutorial program can be used for obtaining credit hours through independent study. The department and Columbia's administration have allowed that students who attend a minimum amount of conferences will receive a grade of P, passing will be guaranteed. This means that if you are going for two credit hours you must attend four two hour conferences; and for four credit hours a minimum of eight two hour conferences must be attended. Letter grades can be issued if the student prefers.

For further information contact Betty Shiflett or Jean Hubbard in the Writing department—room 500.

## CC WRITER

COLUMBIA COLLEGE - CHICAGO

C.C. Writer

Vol 3 No. 5



## Koziol directs Columbia vets

By Tom Danz

Tom Koziol, a senior TV/Radio major at Columbia, has been hired at Veterans Director for the school.

Koziol said he was named to the spot soon after the school received a grant from the federal government for the creation of such a position.

He said his job is to assist Financial Aid officer Laura Day and VA representative Terry Thomas in solving the occasional financial problems faced by vets.

"I am someone who is here 9 to 5 for vets," he said. "If a vet comes in with a problem, wants some assistance, or has a question of some kind, I'll try to give him an answer. If I don't know, I'll refer him to someone who does."

Koziol said he can help vets speed the routine delays they often encounter in trying to wrangle the government for the VA educational benefits they are entitled to. But the

more complicated cases, said Koziol, should be taken to Thomas, who is a liaison between the school and the Veterans Administration.

As for vets who are looking for employment, Koziol said, "I can refer them to particular people at the VA who will be able to provide assistance."

One of Koziol's primary goals is to make vets aware of their eligibility for additional educational benefits. "Most vets are eligible for additional scholarships, including the Illinois State Scholarship," he said.

So if you are a vet and want some assistance, you can see Tom Koziol in the Financial Aid office, room 304, Monday through Thursday, from 9 a.m. to 5 p.m. Terry Thomas is available for consultations on Thursday afternoons. If you want to talk by phone, call the school number, 467-0300, and ask for extension 503.

## Is prostitution really worth it?

By Frances Kelsey

"Okay, bring 'em in," court captain Cavelle shouts to two women bailiffs at 9:00 on weekday mornings. The bailiffs return shortly, herding a group of tired, sulking women into the front benches of Women's Court.

Short, tall, fat or slim, the women dress alike; skin-popping sweaters, unstylishly short skirts, cheap vinyl boots. They sit cross legged, bragging to each other about high-priced tricks and attentive pimps.

These women are prostitutes. Why they are regularly hauled into court is a question many people are asking. If prostitution is a victimless crime, why are millions of dollars spent in

Chicago each year to enforce prostitution laws?

Perhaps prostitution has acquired a victim after all, the taxpayer.

What are the police doing?

Officers from each of the 23 police districts in Chicago enforce prostitution laws through entrapment of prostitutes. They also arrest street walkers on minor charges like vagrancy just to keep them off of the streets.

Often the same women are arrested several times a month. They are held in the lock-up overnight, their cases are dismissed in the morning, and they are back on the streets that night.



# Restore grant cuts

For want of a lousy 3.95 million dollars in a state with an annual budget of seven billion dollars, Columbia students have lost thirty-thousand dollars this semester.

This is a direct result of an underestimate by the Illinois State Scholarship Commission, of the number of students utilizing the Illinois State Scholarship. These scholarships have been cut 12% across the board for this semester, and the topper is that the ISSC has eliminated all grants for summer school.

Governor Dan Walker, the ISSC, the State Board of Higher Education and a host of others are supporting a bill that would appropriate the needed monies for this semester. The C.C. Writer does not ask the State Legislature to appropriate the needed funds, we demand it.

The Illinois State Scholarships are awarded on the basis of need. That means the people who can least afford it, are going to be hit the hardest, if the bill fails to become law.

There is a second bill that would provide the 4.5 million dollars needed to cover all grants for summer school. Walker, the ISSC and the State Board of Higher Education are against the bill. This does not bode well for the bill's chances of becoming law.

Alban Weber, president of the Federation of Independent Colleges, who supports the bill, predicts that chances of passage are dim, unless a large amount of student support surfaces.

The summer school appropriation bill must pass. It's failure would cause havoc with many student's educational timetables.

Just as important is the financial crimp that would face colleges and universities this summer. One Columbia administrator has predicted that the lack of grants would cut summer enrollment by at least fifty percent. This would also serve to hinder students who are not on grants as the number of classes offered this summer, would surely decrease.

There are ways students can follow Alban's advice by creating pressure on the state legislature to appropriate the funds, the question is, will they?

For the record, letters, telegrams and phone calls to one's state representative, state senator and the governor are the most effective means if done in large enough numbers.

A close second is a good demonstration. Marching on Springfield would probably create the most pressure. It would also provide much needed media exposure. An organized march in one's own community would also have some effect on the bill's outcome.

It is essential that the state appropriate the 8.45 million dollars needed to allow full funding of Illinois State Scholarships. It is essential for both the students and the colleges.

Anyone who fails to support the bill is anti-education. Any denial is a rhetorical lie at best. And that includes Walker, the ISSC and the State Board of Higher Education.

# New advisors for paper

by Eric Mason

Columbia's CC Writer will take on a new look this coming semester, as Hank DeZutter and Mike Kruger will take over as the CC Writer's advisors.

DeZutter will serve as the Editorial Advisor and Krueger will oversee production. Krueger's Monday afternoon class in art direction, will bear the responsibility for the layout and production of the C.C. Writer.

DeZutter, 34, a Journalism major acquired his masters from the Northwestern Medill School of Journalism, and his bachelor's degree from the University of Michigan. He will supervise the writing and editing department of the CC Writer.

He feels the CC Writer could be better. DeZutter says he'd like to put out a better paper, one people will look forward to getting. He believes Columbia students need a showcase in every department and the paper should be a vehicle to do just that.

Asked if he had any special teaching methods DeZutter said, "No," but he'll do anything to help students get the courage and desire to do

something for themselves. He added that he's not big on lectures or tests, but will use them if it makes students take control.

Kruger 25, attended Western Illinois University and Columbia College. He will head the layout and design department for the CC Writer. The layout and design course is mainly a mechanical class where students will layout the paper themselves. Kruger said he will stress the importance of visual concept of the paper. He feels that the CC Writer is not visually exciting nor visually eye-catching. Kruger likes student participation and would like to have art students as well as journalism students.

When asked what he thought of Columbia, Kruger said, "I like the atmosphere Columbia has. The surface level is not impressive but, the value is in the instructors who are involved in what they teach and not just have a nine to five job."

# Guertin aid to jobs

By Fran Kelsey

It's that time of year again, when June graduates are getting panicky about finding jobs. Other students are wondering how they will earn a few bucks this summer.

Cheer up, Columbia College has the person to help you. Judi Guertin is the new placement director for the college, and she is anxious to aid students in their job search.

Judi finds part-time and summer jobs for students (you can see the jobs listed on the seventh floor bulletin board), and full-time jobs for graduates.

Though Judi can't find specific jobs for all graduates, she is qualified to help them with their job search. Judi can teach students how to write a resume, and she may suggest some possible employers to contact.

June graduates should begin looking for jobs as soon as possible, Judi warned. "No one should expect the job to come looking for them," she emphasized.

Judi suggested that job seekers attend two meetings scheduled in March. The Resume Workshop for Women in Broadcasting on Monday, March 8, will be helpful for those preparing resumes.

On Monday, March 22, The Business, Professional Advertisers Association will sponsor a Career Day. This seminar will familiarize communication students with job possibilities, help them develop contacts in the field, and enable them to learn the day to day responsibilities of the jobs.

Career Day, 9:00 to 4:00 p.m., will take place at the American Hospital Association headquarters, 840 North Lake Shore Drive. The meeting is free to students but those wishing to attend must register with Judi.

The Student Placement Office is located in Room 214 in the Lake Shore Drive building. Judi's hours are 9:00 to 5:00, Monday through Friday. Her telephone number is 467-0300, extension 545. Please make appointments, if possible.

# Senate poster contest starts scholarship drive

The Student Senate has announced an art contest for a promotional poster advertising a scholarship drive.

The maximum allowable poster size is 14 x 20. Maximum size for prints is 13 x 19. Reverse out types or large reversed areas that need inking are not allowed. The deadline is March 31, 1976.

Judges for the art contest will be Jack Hagman, Ernie Whitworth and Gerry Gall. All entries should be

submitted to Gerry Gall in the Graphics Department.

Further information on the contest can be obtained by calling 467-0300, ext. 503 from 1 p.m. to 4:30 p.m. on Tuesday, Wednesday or Friday.

A 24 hour dance marathon is also tentatively being scheduled by the senate, the proceeds will go to the newly formed Paul Robeson Scholarship Fund.

The CC Writer is a bi-weekly publication by and for the Columbia College community. It is recognized as the official student newspaper of Columbia College of Chicago. The office is located adjacent to the student lounge in Room 520 at 540 North Lake Shore Drive, Chicago, Illinois. The phone number is 467-0300, ext. 471.

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The CC Writer is represented nationally by CASS Advertising Service.

# Sirrott invites Lujack to class



By Avy Meyers

Bob Sirrott, (WLS) spiced up one of his final class sessions last semester by inviting his afternoon competition, Larry Lujack (WCFL).

Lujack gave his background and fielded questions from the future broadcasters. The inevitable question, "Why is Sirrott getting better ratings?"

"It's more than just the disc jockey versus the disc jockey," Lujack answered. "It's the news department, the music programming, the promotion department, etc. It's all of the departments. It's all of WLS against all of WCFL."

He added, "Namath is the best around, but look what the Jets did. They (WLS) are winning now, but two years ago, they weren't."

Sirrott modestly added, "If you're with the winner, you get the credit." "Would you be interested in running a radio station?"

"No—it has never interested me," Lujack said, "Total automation interests me."

He went on to say that he would be the only live voice heard on such a station, record intro's, commercials, news, weather, etc. "I would be the whole station. That's power, that interests me."

"What about women disc jockeys?"

"Some are good and some are bad."

"Would you work with one?"

"No—I wouldn't work with anybody. If the chemistry isn't right, it's horrible," Lujack said.

"If you could put together your all time radio station, who would be on it?"

"It's probably the same people you would pick, Charlie the Tuna, Robert W. Morgan."

In closing, Lujack told the class, "I really can't tell you what a wonderful experience this has been. Coming down here and talking to you like this has probably been one of the highlights of my broadcasting career—snicker, snicker."

The class applauded Lujack, after which he turned to Sirrott and said, "You promised me a standing ovation."



Photo by Randy Donofrio

Lujack: Namath's the best, but look what the Jets did.

## WCFL tunes off rock, goes beautiful music

WCFL, They brought you Barney Pip and Subterranean Circus. And now, they are going to bring you "beautiful music." Muzak. WCFL will become the only full-time, 50,000 watt beautiful music station in America.

Lew Witz, WCFL station manager said, "We have been examining the possibility of changing our format for ap-

proximately one year. It has been the desire of the Chicago Federation of Labor to go to programming more in keeping with the needs of the labor movement and the community at large."

The beautiful music format, which is currently number one with adults 18 and over at radio station KABL in San Francisco, will be specially customized for Chicago.

## New building has extras

By Jelena Zande

Columbia students can look forward to attending classes at the school's new building at 600 S. Michigan Ave. on the first day of the fall semester this year, according to Bert Gall, director of instructional services and special assistant to the president of the school.

Columbia's new building will present many extra features which are currently lacking in the present location. Bert Gall gave an account of the following attractions.

The new building has 15 floors, all but three of which will be used by the college. The first floor to Kodak; the

second to CEDA—a federally funded anti-poverty agency; the third to the Lumberman's Credit Association.

Students will be happy to know that bathrooms will be provided on each of the twelve floors.

Almost every floor will have a student lounge and study rooms, including a large lounge, approximately 3,500 square feet which should be located on the 7th floor.

Carpeting and air-conditioning will vary throughout individual rooms, depending on how the funds hold out.

The new building's expanded facilities will include two color TV

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# Four film panelists revisit the blacklist

By Debra Kay Watkins

"A seminar in ancient history with live eye witness accounts." That was how Ring Lardner Jr., Screenwriter, described the February 20 Columbia film forum entitled "Revisiting the 50's: The Black List in America."

Lardner was one of four panelists who reminisced about the dark days of the blacklist which interfered with the careers of 200 entertainers and media people, and intimidated thousands of others.

The blacklist, a product of the McCarthy era, was designed to keep some liberal media people from finding work. It was organized by McCarthyite right wingers and used by frightened media executives to determine who should or should not get public exposure. Among those affected by the blacklist was folksinger Pete Seeger, who was kept from appearing on major radio and television outlets.

Lardner, whose credits include *Forever Amber*, the *Cincinnati Kid* and *Mash*, suffered not only from being listed, but he was jailed briefly for refusing to co-operate with an anti-communist witch-hunt led by the House Unamerican Activities Committee.

The panelists, in addition to Lardner, were Studs Terkel, John Henry Faulk, and Frances Chaney. The moderator, Tony Loeb, is chairman of the Columbia College film department.

Faulk, an author, lecturer, and former New York radio personality, helped to bring about the end of the blacklist. In 1955, he filed a lawsuit for three and a half million dollars against AWARE Inc., who published the blacklist and Vincent Hartnett. Faulk won, but he never collected.

Faulk was placed on the blacklist for criticizing the list, but he said it was also possible to be placed on the list for criticizing Senator Joseph McCarthy or J. Edgar Hoover.

The reason for the blacklist was fear, Faulk said. The country had entered the atomic age and the supersonic age, and went into a state of fear.

Loeb described Studs Terkel as the "midwest's philosopher king." He is a Chicago interviewer and author.

Terkel, a Chicago radio personality and author, was not placed on the blacklist. He was relieved, he said, until he thought about it; then he was upset over being excluded.



Studs Terkel

"I never suffered the deal that Ring (Lardner) and Johnny (Faulk) suffered," he said. This could be attributed to the fact that Chicago was not affected much by the blacklist. The people who were blacklisted worked either in Hollywood or in New York, said Terkel.

## Loeb to help attract more films to Illinois

Tony Loeb, chairman of Columbia College's Film Department, was appointed to assist the Illinois Office of Motion Picture and Television Services as a consultant in promoting the state as a film making site.

Lucy Salenger, the Office's managing director, said that Loeb "will help in the development of

special projects with particular emphasis on attracting major segments of the film industry to Illinois."

Loeb worked at Warner Brothers until 1973, when he came to Columbia College. His most recent work, a documentary commissioned by the Village of Oak Park, was aired on WTTW-Channel 11.



Left to right, Ring Lardner Jr., Tony Loeb, John Henry Faulk and Studs Terkel.

## Free film series to offer classics

The film department of Columbia College put their heads together to take the film department out of the can and onto the screen.

Tony Loeb, chairman of the film department, Ilsa Gottlieb and Gaylon Emerzian have organized a free Columbia College Film Series. This series is designed to provide the film students who have ideas of producing films should have the opportunity, exposure and perspective and the best way to see them.

Films that will be features include such classics as "The Hustler," "Treasure of Sierra Madre," and "Stage Coach" as well as more recent productions like "Gimme Shelter" and Frederick Wiseman documentaries.

All films will be shown in room 204 and are opened to the public.

Here is the complete schedule of films:

Fri. March 12, *Monsieur Verdoux*, 1964, with Charles Chaplin and Martha Raye—7:30 p.m.

Thurs., March 18, *Potemkin*—7:30

Thurs., March 25, *Arsenal*—1 p.m.

Thurs., March 25, *The War Game*—7:30 p.m.

Fri., March 26, *Zero for Conduct* and *The Quiet One*—7:30 p.m.

Mon., March 29, *The Third Man* with Orson Wells—9 p.m.

Thurs., April 1, *Last Year at Marienbad*—7:30 and 9:30 p.m.

Fri., April 2, *Cool Hand Luke*, with Paul Newman, George Kennedy—7:30 p.m.

Tues., April 6, *I.F. Stone's Weekly*—7:30 p.m.

Thurs., April 8, *All Quiet on the Western Front*, (1930) plus *Frank Film*—1 p.m.

Fri., April 9, *Treasure of Sierra Madre*, (D: John Huston, 1948) with Humphrey Bogart—7:30 p.m.

Thurs. April 15, *M*, with Peter Lorre—1 p.m.

Thurs., April 29, *Rules of the Game*—1 p.m.

Fri., April 30, *Day of Wrath*—7:30 p.m.

Thurs., May 6, *Gimme Shelter*, with the Rolling Stones and the Hell's Angels plus a cartoon: *Gertie the Dinosaur*—7:30 p.m.

Fri., May 7, *Night of the Hunter*, with Robert Mitchum, Shelly Winters, Lillian Gish—7:30 p.m. plus *Save the Tiger*—9:30 p.m.

Thurs., May 13, Gala Double Feature: *High School*—1 p.m. plus *Gold Diggers*—2:30 p.m.

Tues., May 18, *Titicut Follies* with inmates and employees of the Massachusetts State Mental Hospital—7:30 p.m.

Thurs., May 20, *Morocco*—1 p.m.

Mon., May 24, *The Hustler*, with Paul Newman, George C. Scott, Jackie Gleason—9 p.m.

Tues., May 25, *Snake Pit*, with Olivia De Havilland—7:30 p.m.

Thurs., May 27, *Stage Coach*, with John Wayne—1 p.m.

Thurs., June 3, *Modern Times*, with Charles Chaplin—1 p.m.



# Thirty members prove Robinson right

by Pam Allen

"Probably, if I didn't make such a roar, Columbia wouldn't have this chapter." Probably, Cornelia Robinson is right.

After more than a year of tugging and pulling, Ms. Robinson, a senior at Columbia, has been able to form a College Women in Broadcasting (CWB) chapter at Columbia.

CWB is an organization of women formed to promote broadcasting knowledge and to aid college women interested in radio and television careers.

Furthering this idea, the group's bylaws state, "This organization (CWB) shall equate its members with the broadcasting industry and with professional women within the industry, each member will have the opportunity to increase her practical experience through meetings and participating in projects outside of classes."

CWB (often confused with Chicago Women in Broadcasting, also CWB, a similar group geared for Chicago women already involved in the broadcasting industry) is a little sister to American Women in Radio and Television Incorporated (AWRT)

whose members are professional women in the broadcast media.

AWRT, a national organization established in 1951, has members ranging from radio and television executives to station owners, along with women where 50 per cent of their job is broadcasting. The group boasts honorary members such as Marlo Thomas, Mary Tyler Moore and Ginger Rogers.

The AWRT sponsors hundreds of CWB little sister programs in the U.S. including chapters at Loyola and Northwestern universities.

When Ms. Robinson first suggested that a CWB chapter be established at Columbia, the organization did not think it would succeed since Columbia is a rather small school. However, due to Mrs. Robinson's persistence, the AWRT gave the college the go ahead for the chapter in December of 75.

Presently, the chapter has thirty active members proving Ms. Robinson's idea was indeed successful.

Currently, Columbia's radio and television women have begun the motions to produce a nation wide newsletter from the three Chicago chapters to be sent to the other

chapters in the country. Rolanda Ames will be the editor of Columbia's part in the joint newsletter effort.

They also plan to host a Career Day before the coming fall semester where senior class members will be interviewed for positions in their chosen careers. Linda Gerber, Columbia's CWB career chairperson, is in charge of the Career Day. Also, whenever members are ready to start their careers, Ms. Gerber assists them in finding positions in their desired fields.

In addition to the newsletter and Career Day project, the CWB will hold dances, bake sales and other school activities in an effort to raise money. Currently, it is up to Sondra Dukes, the project chairperson, to think of money making schemes so that the chapter members will have the opportunity to participate in the national AWRT, CWB convention this May in Philadelphia.

Columbia's CWB chapter is not alone in its efforts. Ms. Robinson, CWB President and the other group officials have the help and guidance of three prominent men in the broadcast industry.

They are: Thaine Lyman

Columbia's Television department head who is also the director of WGN Television of Chicago; Al Parker, Columbia's radio department head who is also a free lance announcer and a staff announcer for ABC in Chicago; and Dr. Hue Martin who is on the teaching staff at Roosevelt University and a member of the Marketing and Research Department of CBS in Chicago.

Through these three gentlemen, AWRT's support and the student board, Columbia's women now have a direct association with the media, long before graduation.

Ms. Robinson explains, "AWRT with CWB is one big sisterhood that can get you a career in the broadcasting industry." She continues, "When career opportunities are available, CWB let's the media know we have students in the organization that can fill the bill."

If you are a female, Columbia student interested in a career in radio, television, advertising or film with a 2.0 average and a will to work hard and would like to join CWB, contact Pat Myers, the membership chairperson, and she will steer you in the right direction. (cont on Page 7)



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# Down the Rabbit Hole

Pam Allen

"All I need is a little reality, all I need is the truth," pleads Alice, a former Miss America as she slides through America's history with the aid of the White Rabbit.

No the White Rabbit, Alice, the Cheshire Cat, the Mad Hatter and many others are not in Wonderland, but America in Columbia's Performing Arts Company production of "Down the Rabbit Hole," written by Kathleen Lombardo.

It begins with an almost empty stage. A lone box with letters painted on the sides saying, "Feminine Odorant, just a whiff of dying waterlilly," and "Feminine Odorant, use Mrs. Brahms," hugs upper stage left.

A movie screen reflects flashes of color as a familiar patriotic tune raises from the orchestra and the audience meets Miss America on film.

She's overweight with straggley hair and a clumsy disposition. She's not the Miss America Bob Barker sings to once a year on network television.

Soon the audience meets Miss America, portrayed by Jan Thompson, in person and the game begins.

Alice leaves her hair dressers, joins the White Rabbit and goes to search for what she needs, reality. On her first encounter she finds George Washington, Abe Lincoln, F.D.R. and Teddy Roosevelt playing in the sand.

Soon Alice finds herself on trial. The White Rabbit played by Harold Mandel, is on hand and the Mad Hatter, Martha Pacelli, is Alice's Lawyer.

Alice is charged with being a fake. The Mad Hatter argues that Alice is not a fake for she has a very beautiful and sensuous elbow.

Next the audience is confronted with a tight shot of a moist, flexing elbow on the movie screen.

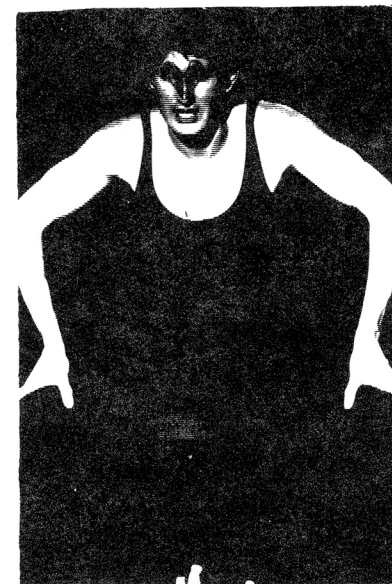
The debate gets heated and "Blind Justice, the Judge Hofbrau, continually murmurs, "Odor, Odor," instead of "Order, Order," and each time it's said, Alice sprays her body with a can of deodorant.

The jurors find Alice guilty of being a fake and sentence her to plant apple trees with Johnny Appleseed, Steven Lampredi.

Johnny and Alice meet the King and Queen of Hearts and the traditional croquet game from the play's counterpart, "Alice in Wonderland," is played. The performers in the scene are to be complimented.

As time goes on, the industrial revolution appears and in no time at all, television, complete with soap opera and sickening Lampoon type commercial (That I guess were suppose to be funny.) are a part of the American Dream.

Sliding onward, the Tea Party famed in the classic "Alice in Won-



derland," takes place and Alice runs off in tears to find reality and truth. She returns in a coffin. The other characters mourn her death and the play ends. Thank God!

All thirteen of the actors and actresses, most playing several parts, gave fine performances putting life and action into a (for lack of a better word) crummy play. If I had more room I'd list all the performers names. They deserve recognition.

Technical director Jose Moretto and his crew should also be complimented. The use of film and live performance worked well. The moves from one media to the other were smooth and natural.

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## Dance troupe performs

By Connie Washington

The Chicago Moving Company, Nana Shineflug's popular modern dance troupe, will appear in concert in five performances beginning March 18 through March 20, and again on March 26 and 27 at the Dance Center of Columbia College, 4730 N. Sheridan Rd.

In the March concerts, The Company will premiere two new works, one of which is Nana Shineflug's "Bicentennial Bye I," and also will repeat the Bill Evan's dance work "Hard Times" which they premiered to high acclaim at the Dance Center last fall.

There is a donation of \$4.00 (\$3.00 for students).

In another dance series, Mordine & Company, Chicago-based modern dance company led by Columbia's Dance Department Chairman Shirley Mordine, will begin an extensive Spring tour to Colleges around Chicago and the Midwest.

The tour begins March 15 and runs through May 10. In these appearances, Mordine & Company will offer lecture-demonstrations, movement classes, classes in Beginning-Intermediate Technique, and Theory Improvisation to the students. Part of this tour was made possible by a special grant from the Illinois Arts Council.

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# Eulogy to Howlin' Wolf

By David Koppel

He was instrumental in the founding of rock music. In 1965 the Rolling Stones asked him to perform with them on national television. He helped make Chicago the Home of the Blues. He spent 12 hours a week attached to a dialysis machine due to non-functioning kidneys. In five years he suffered two heart attacks.

Despite his health problems, one could see Howlin' Wolf sing, play harmonica or guitar on almost any

## CWB

(continued from Page 5)

The group meets the last Thursday of every month at 7:30 p.m. in Lyman's first floor office and as a member you will be expected to at-

## ...Rabbit Hole

(continued from Page 6)

Lourie Sanda, choreographer, did a fine job. The machine, croquet game, jurors routine and the circler's bit were quite nice to watch. And to whoever did the costumes, they were appropriate.

My compliments to the conductor Robert Lombardo who also was the composer. The orchestra was fine, but I really can't say much for the lyrics mainly because the sound was so loud, one couldn't understand what was

## Writing Anthologies

Two new anthologies from John Schultz's Story Workshop have been published and are available in the student bookstore.

*Angels In My Oven* (\$6.50) and *Story Workshop Reader* (\$8.50) contain original stories by students and teachers and stories from earlier, out-of-print Story Workshop publications. The books also feature graphics from the Story Workshop Painting and Drawing Class, originated by Betty Shiflett.

The books were edited by Schultz with help from Edie Heinemann, and printed by the Columbia College Press.

Other publications by the Story Workshop are, *It Never Stopped Raining, Don't You Know There's A War On?*, *Homemade Bread*, *F1, I'm An Artist*, *Baby*, and *Summer '66*.

weekend at Eddie Shaw's club on Roosevelt Road. Wolf's 6'3", 215 pound frame commanded stage presence.

He was born in West Point, Mississippi (in 1910) and arrived in Chicago 25 years ago. His real name was Chester Arthur Burnett. Columbia College presented him with an honorary degree for his music in 1972.

He became internationally famous from his records and tours sponsored by The State Department. While on tour The Rolling Stones, Beatles, and Yardbirds would see the Wolf in concert. Others influenced by his music included Jimi Hendrix, Butterfield Blues Band, and Siegel-

Schwall Band.

In 1970, Wolf made an album, *The London Sessions*, which featured some of his pupils: Eric Clapton, Steve Winwood, and several of the Stones. His most popular songs were "Spoonful", "Red Rooster", "Evil", and "Killing Floor".

While in Chicago last summer the Stones invited him to their hotel and later to their concert. The band furnished a chauffeured limosine for Wolf and his wife, Lil.

He posed for pictures with them backstage at Chicago Stadium. The

next night he would jam with Stones bassist Bill Wyman at his house on the South Side.

Howlin' Wolf died on January 10, 1976. Doctors cited the cause of death resulting from "pressure on the brain."

The Rolling Stones sent flowers for the funeral and fellow friend and blues great Willie Dixon spoke eloquently at the ceremony.

Dixon quoted lyrics from a song by St. Louis Jimmy to describe the Wolf: "I have had my fun!

"Even if I never get well no more!"

# . New building

(continued from Page 3)

studios, compared to the one black and white studio currently available.

A large library will be three times the size of our present one while the dark room will be twice the size of the one here.

No gallery will be available in the new building; instead students works will be displayed at the North Bank Building, which has donated 1,300 feet of free space on their first floor for Columbia students.

In a separate section of the first floor, an empty restaurant with complete facilities is ready to be rented. School administrators will try to rent it out to someone who will comply with the school's terms. This

should mean a discount for students.

All classes and facilities will be moved to the new building; however, the dance and theatre centers will stay where they are.

Parking shouldn't be too much of a problem, since many private and city lots are located within a three to four block radius around the building.

Among them is the Grant Park lot and the Harrison Hotel lot, which is \$1.00 a day. There are also four indoor lots which should have reasonable rates.

And yes, Columbia administrators are seriously considering a neon sign for Columbia's name.

"It would be foolish not to, especially since it's readable from Lake Shore Drive and would give the school publicity," said Gall.

## PRESS RELEASES

The National Poetry press has announced it's spring competition. Students attending either junior or senior colleges may submit their poetry no later than April 10.

There is no limitation as to form or theme, but shorter works are preferred by the board of judges because of space limitations.

Each poem must be typed or printed on a separate sheet. It must bear the name and home address of the student and the college address as well. Entrants should also submit the name of their writing teachers.

The winning poetry will be published in the *College Students' Poetry Anthology*.

Manuscripts should be sent to the National Poetry Press, Office of the Press, Box 218, Agoura, California 91301.

Interchange, a nonprofit foundation in Amsterdam, Holland, has opened its doors to students and teachers from North America who want to see Europe on a low budget.

For a \$24 fee, Interchange offers its subscribers:

Back-packing itineraries, 50% off on train tickets, free travel on river barges through Europe, bicycle routes through Europe, lists of campsites, opportunities for living with European families, and participation in a new Traveling Companion Service.

Those interested in further information may obtain the foundation's subscription form, their newsletter and a detailed information sheet by sending their name, address, the name of their school and one dollar or the equivalent in stamps to cover postage and handling to Interchange, Box 5579, Amsterdam, Holland.



# Thousands bike across country

By Jessica Cutler

Plans for the '76 BIKECENTENNIAL are well under way, according to Dan and Lys Burden, the founders and directors of this summer's trip.

As of January, 4,000 bicyclists from all over the country and around the world had signed up. European promoters say a group of 2,000 from Holland has already chartered planes. A substantial number of bike nuts from Australia and Japan have been responding through agents who are working to organize charter trips.

BIKECENTENNIAL, which is based in Missoula, Montana, anticipates between 10,000 to 18,000 bicyclists will ride the 4,300 miles coast to coast on "Bike Route One."

The final route was picked after two years and \$10,000 of research. BIKECENTENNIAL memberships cost \$10, and that is where most of the money came from. The Datsun Motor Division donated eight trucks, and several major pharmaceutical houses are donating first aid supplies. It has been emphasized repeatedly by Dan Burden, that BIKECENTENNIAL is non-profit.

Camping trips across the country will cost \$580, including food for the whole summer. Maps, guidebooks

and health insurance are included.

Smaller 12-day tours are available along the Trans-America Trail (the route's formal name) in the Northern Rockies, Colorado Rockies, Pacific Northwest, Ozarks, Bluegrass, and Colonial Virginia for \$120-\$190.

Several different groups of people have cycled and driven autos along the trail to investigate conditions. Last summer, Dick Dougherty, 55, and Herm Auch, who both work for the Gannett newspaper chain,

pedalled cross-country from East to West. The Gannett papers published daily accounts of their cycling adventures.

Bike Route One, or the Trans-America Trail, has been established for "the average bicyclist", people who will want to travel slow enough to enjoy the countryside.

The pace will be 40-60 miles a day, and almost 50% of those already signed up plan to ride the entire trail from Astoria, Oregon to Yorktown,

Virginia.

BIKECENTENNIAL is training 1,400 group leaders right now. There are 18 full-time employees, aided by 15 university students, who will be working under the Work-Study Program. Add to that a bunch of journalists, trip programmers, organizers, and field teams to set up camping facilities.

An application can be obtained by writing to: Bikecentennial, P.O. Box 1034, Missoula, Mt. 59801.

## Photo Forum

Who has been your best instructor at Columbia?

By Roberta Richards

Ellen Lorbetske, Film major, Senior: "Jim Martin, who I had for Tech I and now have for Tech II, is my favorite instructor. He has time for his students, is coherent in his presentation, and puts out a real effort to remain objective when dealing with students."

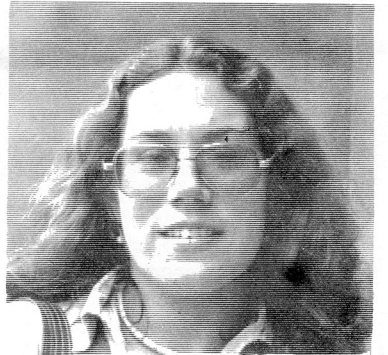
Jean Kuchynka, Photography major, Sophomore: "My Photo II instructor, Alan Teller, has been my best instructor so far. When teaching, he deals with the personal aspect of your work; what your photos mean to you. He was concerned with your views of yourself, as related to your photography."

Steve Christensen, Advertising major, Junior: "Anne Schultz, who I had for four classes, in the Writing department, has been my best instructor. She's well prepared for her classes, and takes a strong individual interest in her students, which is what we need more of around here. Her classes are learning experiences for her as well as her students. She's not only a writer, but a musician as well."

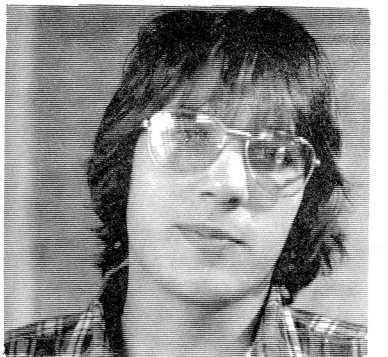
Louis Brumfield, Radio/Television major, Junior: "Bob Higgins, who I took Radio/Television and Commercial Writing with, is my choice. He has good insight into commercial writing for radio and television, is easy to talk with, and deals individually with students. He prepares them for the problems of a working professional."



Ellen Lorbetske



Jean Kuchynka



Steve Christensen



Louis Brumfield

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# COMMUNICATOR

## COLUMBIA COLLEGE MONTHLY

# Imagery from beyond the typewriter

By Michael Buckley

Prior to my suspension for writing an underground newspaper in high school, which the school didn't approve of, yet they published because it was fashionable in those days for a principal to say at his meetings, "Oh sure, we have one of those things at our school, doesn't everybody?" I was subjected to my first dose of writing style.

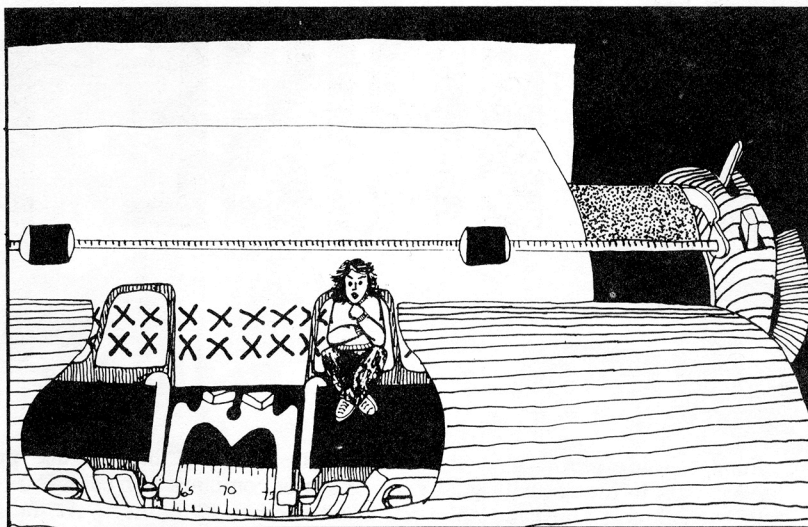
Being stuck in a strict all-boys Roman Catholic high school meant that *The Catcher In The Rye* could be read, but the four letter goodies that Salinger incorporated into his text couldn't be duplicated in my own writing style. That was called playing the game because after all, one "fuck" even if you were having a character scratch them from walls, would sure enough destine you to hell. It's probably still like that.

Rather than be noted for having a foul mouth, I had to settle for symbolism. They dwelled upon symbolism. It was a bloody obsession with them. I was led to believe the first fifty pages of any novel were pregnant with symbolism, and that the last two-hundred pages would tie together all the crap from the beginning of the book. Life and death imagery were the school's two major hangups.

Everything was either a life image such as running water, or indicative of death such as a black bird circling a town. I used to spend all my time in English classes tracing those precious pearls of prose (as you can see, they taught me to overwrite, too) seeking the life/death imagery. It was getting to the point that I would go home and discover life and death imagery in Royko's column, for Chrissakes. The school did its job well. I would see a melting popsicle on a summer day, and immediately think of death. I would see the next door neighbors lights go on and the thought of life would be running through my mind. I think that damned school brain-washed me.

One day I was typing cut a short story, very conscious of the way I was handling my symbols. After all, that was the only thing making a story truly great, an instant classic. Maybe someday, I would learn grammar, but for the present, I was more concerned that a perfectly tuned engine meant life and a can of Raid denoted death. I wasn't prepared for any snags in the story.

I envisioned myself, as I drank my beer that my parents knew nothing about, as Hemingway. He was a lush but Christ, what imagery. I had just



**"Is that all I am to you? Just a sex object? You little kids are all alike. Every one of you. Your godamn voice changes, you start getting hairy, and then all of a sudden you're all animals."**

retired to my library in Key West immediately after the bull fight fired up with words and paragraphs and semi-colons just screaming out to be immortalized on a piece of paper. My main character was the hero, Neil, who always wanted to be a race car driver. Notice how masculine my topic was. From the very first time Neil passed the DeSoto dealer when he was a kid in his neighborhood, he knew he wanted to ride one of those mothers. Neil was a John Wayne type. If that story ever was published and I was awarded the screen rights and casting privileges I'd let the studio know I had the Neil part sewn up. Wayne would get it. That character was solid, I knew I had him downpat, but I was having problems with his girlfriend.

What does a sixteen year old little boy know about the thinking of a woman? Not much. I knew that I didn't want Faith (such a life symbol, that name) to be like my mother. And that was the only real contact I had with womanly thinking, aside from my grandmother and who would want Faith to be an old lady? Hell, not for Duke Wayne. As I said before, it was an all-boys Catholic high school. I gave it a try though, and began to bang out the way Faith was in my mind:

She was short, blonde and stacked. She looked quite good in a mini-skirt wearing those white boots that didn't quite make it to her kneecaps. And she just loved race car drivers. Each time

she was at a race, she'd sit in the stands and fidget with her black onyx ring, (dynamite death symbol, that ring)"

After pacing the floor for fifteen minutes to get that paragraph down on the paper, I decided I was entitled to another sip of beer. Writing was a difficult profession. I turned away from the typewriter and sucked down a large sip. Behind me, the sound of a rapidly fired machine gun jolted my foamy thoughts. Turning around, I saw the typewriter was making x's all across the description of Faith. Maybe I couldn't handle the beer after all.

"What the hell's going on?" I protested to the typewriter, suddenly realizing how dumb I was talking to the machine.

"I don't like the description you wrote of me," came a voice from underneath the carriage.

"Who is that?" I demanded to know. "Where are you?"

"I'm on this paper kid. I don't like the way I'm treated in the story. It's degrading."

Much to my surprise, my character, Faith, whom I created, was rebelling against my sophomore writing. Damn it, I created her and she wasn't going to tell me how to write a story.

"Look at the garbage you wrote about me," as I looked at the x'd over page. "Is that all I am to you? Just a sex object? You little kids are all alike. Every one of you. Your goddamn voice changes, you start getting

hairy, and then all of a sudden you're all animals."

"Now wait a minute," I defended myself, "Who do you think you are?"

"A woman, a human being and I hate John Wayne. And I thought you were a pacifist."

"Let's leave politics out of this, Faith," I screamed in frustration. "My story is going this way and you have no choice."

"Onyx is so cheap. What kind of broad do you think I am? I can speak French and everything. And white boots... oh, come off it."

"I happen to think white boots are sexy," I protested.

"Oh, do I look like Nancy Sinatra? Is that it? Huh? her volume was beginning to echo off the beer can. "I have a closet full of Cardins."

"Faith, you have no right to x my paper," I began to put my foot down, "You're my character, whether you know it or not and I'm going to make you do what I want you to do. You're going to get excited about race car driving whether you like it or not."

I typed my description again, but after consideration decided to compromise and added, "... and fidget with her black ring fashioned of onyx sweetening her conversation with 'Zut! Alors.' No sooner did I finish my paragraph than the x's magically bounced across the page.

"You're trying my patience, Faith," I diplomatically told her.

"And you've destroyed mine," she retorted.

Patience had never been one of my better virtues, so I grabbed the paper and tore it from the typewriter. "That does it, damn it, I'm writing something else."

I finished my beer and lined a new sheet of paper in the old Royal. No more women in my writing from now on. All they do is hassle you. They're all bitches. God-damned ungrateful character...

I had an idea about boys, and nothing but boys alone on an island. I never had any experience with homosexuals, personally, though one time a guy in a railroad tower ran his hand up and down my leg, until I kicked him in the groin and he found another place to run his hand. At any rate I'd keep the boys straight on the island. That would make a good story chock full of life and death and all those other good things I learned in English. And these boys would form their own government on the island and eventually wind up killing a member of their group. Now let's see... is Orson Wells fat enough to play the part of Piggy?



# HIGHRISE LIVING

By Lynn Emmerman

"Each door is locked; each has a peephole. The crackling of the police radio is the only sound."

To get inside McClurg Court you have to talk to the security guard. A television aims at your head while you recite the name and number of the person you've come to see. Frowning, the guard calls upstairs for clearance. Shuffling from one foot to another, you wait. Finally, the guard grins and waves you through the double glass

doors. You hop into a big plush elevator complete with canned muzak and another TV camera. At the 40th floor, the doors split open.

A man in plain clothes whispers into a police radio as he patrols the endless halls. On either side are consecutively numbered doors. Each is locked; each has a peephole. The crackling of the police radios is the only sound.

"A home is a home no matter where it is," says Jim Coursen, a McClurg Court resident for three years. The main reason Jim chose to live at McClurg was convenience. An executive producer at CBS, he just crosses the street and he's in his office. "Some people talk about catching the 8:00 train," Coursen smiles, "I catch the 8:59 elevator and I'm at work by 9. Instead of traffic jams, we have elevator delays. At 9:00 AM and at 5:00 PM you have to wait."

my view. I see the gold of autumn coming in and winter's white taking over. The 40th floor is an incredibly quiet place."

Coursen sees his building as more of a small town than a sterile highrise. "I know all my neighbors. Most McClurg residents are transient people. They're stewardesses or hospital residents who will be moving on in a year or two."

**"I refuse to go see 'The Towering Inferno.'"**

"The apartment complex offers art and dance classes in the cafeteria, a health club, an indoor pool, tennis courts and a putting green," Coursen says. "You can buy your groceries at the 7 Eleven downstairs and eat out at Henrici's. We have a show, a party room and a bank. You almost never have to leave the building."

Coursen admits that there are some disadvantages to living on the 40th floor. "Lately I'm very leery when I hear fire engines," he says. "You get a lot of sirens in this area because of the hospital; so now I've learned to distinguish between ambulance and fire engine sounds. If one wakes me at two in the morning, I listen carefully. If the sound fades, I go back to sleep. But if it keeps getting louder, I check out my window to make sure that it's not coming here."

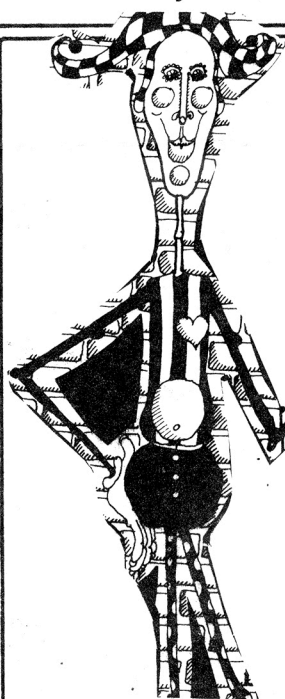
"I refuse to go see 'The Towering Inferno.' But one night I was sitting in front of my television when an unforgettable movie came on. It was all about a Christmas party in the executive offices of a big building. A janitor spilled some paint; it ignited and the whole building went up. Why can't I forget the movie? It was called 'Terror on the 40th Floor'."

**"My window faces the southeast. On a clear day I can see across the lake to the dunes."**

"Life is simpler when you live near your job," Coursen says. "I sold my car three months ago and I don't miss it. I live a block from the lake, two blocks from Michigan Avenue, and an 80 cent cab ride to the Loop."

Jim Coursen lives in a one room apartment on the 40th floor. "There's a whole different perspective to living up here," he says. "You can't always tell what the weather is like on the ground. Some mornings I look out my window and see nothing but clouds."

My window faces the southeast. On a clear day I can see across the lake to the dunes. Watching the seasons change is the most beautiful part of



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# Prostitution: Who gets busted?

(continued from Page 1)

The vice squad of the Chicago Police Department, called the VCD unit, employs 30 people who work on prostitution crimes. The county sheriff's department also has a vice squad.

Vice squads like the VCD unit usually concentrate on breaking organized prostitution rings. An investigator for the sheriff's department, formerly assigned to the county vice squad, said that he would spend several months infiltrating a specific prostitution ring.

Each evening he would frequent certain bars where he got to know the customers, the prostitutes and the pimps. Eventually he and his partners would learn the operations of the ring and make a major bust.

"It was hard to arrest those girls (prostitutes), said the investigator "because we really got to know them and like them and we even slept with some of them."

Most men stayed on the vice squad for a limited period of time, he added. It was too easy for them to become alcoholics because they spent so much time in bars. "And eventually they began to talk and act like the rest of the people there."

Dave Mozee, director of news affairs for the Chicago Police Department, estimates that \$2 to \$3 million is spent in Chicago each year to enforce prostitution laws. The salaries for the officers in the VCD unit alone amount to almost \$500,000. Add to that the time spent by all officers making arrests, their equipment and the court costs, and Mozee's estimate may be very small.

## **The Prostitute who is arrested is usually young and black;**

### **Who are arrested?**

Who are women the cops arrest most often? They are usually streetwalkers, those glossy women with the come-on smiles you've seen on Rush St. and in New Town, on Broadway and in Old Town.

They strut late at night or early in the morning, attracting men who are out for a nightcap or on their way to work. They perform their service in the back seat of cars and in seedy hotel rooms.

These girls aren't high-priced. They ask \$5 to \$25 for their service; their fringe benefits are the beatings and venereal diseases they often get from their tricks.

Poor health seems a hazard of the profession. Many of the women are hooked on drugs. Those addicts lose their attractiveness quickly; their eyes become puffy and vacant, their noses run and their hands twitch uncontrollably.

Most prostitutes have, or have had venereal disease. Many women contract VD several times a year and eventually become seriously ill; some even die from it.

Though many street walkers work alone, others have pimps. The latter give their earnings to their pimps in return for protection, drugs and a false sense of security. In court they look around and ask, "Where's my man, where's my man?" when they want their pimps to pay their fines or bail them out.

The prostitute who is arrested is usually young and black. In 1974, 8,318 women were arrested for prostitution and commercialized vice (this does not include vagrancy, nightwalking, or disorderly conduct charges). Of that number, 7,275 were black, and 7,448 were under the age of 24.

Occasionally a higher-priced prostitute will get arrested. Not a streetwalker, she works in an organized prostitution ring, in a massage parlor, or in a hotel where she makes some arrangements with the staff.

A "\$50 girl" is always detectable when she sits among the street walkers in the courtroom. She is better looking, better dressed, and in better health. And chances are, she is also white.

High-class call girls rarely get arrested. Police have difficulty breaking their selective and secretive operations. They also may be reluctant to arrest women who deal with men in high social levels. And if corruption exists in the police department, call girls are financially capable of making payoffs so that they don't have to worry about arrests.

Why do women become prostitutes? Some are forced or conned into their role by pimps. Others become prostitutes because they see the profession as being the easiest, sometimes the only way to make a livable income.

As one young woman told a judge in defense of her profession, "Judge, I used to work at Woolworth's, standing on my feet all day, and I made \$35 a week. Now I spend the night on my back and make \$50 a day."

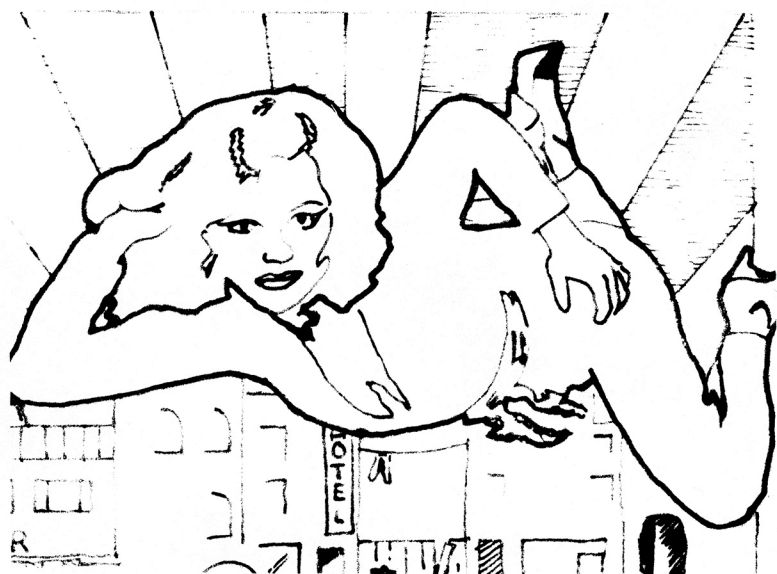
What about the men involved in prostitution? In 1974, 2,207 men were arrested for prostitution and commercialized vice. Most of these were arrested for pimping or running a massage parlor; few were male prostitutes. Infrequently a "john" will get arrested. He is charged with being "the inmate of a disorderly house." Embarrassment is usually the highest penalty he pays for his crimes.

### **What happens in court?**

Women's Court on the eighth floor of police headquarters at 11th and State is the scene of most prostitution trials in Chicago. It is a small, crowded room, cluttered with papers and cigarette butts, benches carved with obscene words, bulging file cabinets and harried people. Every two minutes the courtroom is shaken by a clamoring el train passing close by.

Few of the approximately 20 women who appear in court each morning are charged with soliciting for

(continued on Page 12)



*They are usually streetwalkers, those glossy women with the come-on smiles you've seen on Rush St. and in New Town, on Broadway and in Old Town.*

*High class call girls rarely get arrested.*

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# ... Prostitution: Does it pay off?

(continued from Page 12)

prostitution. Most have been arrested for vagrancy, nightwalking or disorderly conduct, convenient charges to get streetwalkers off the street quickly.

Until an Illinois district court judge ruled that it was unconstitutional to arrest a person for loitering a few months ago, many more women were arrested each day on that charge.

While vagrancy, nightwalking and disorderly conduct are minor city offenses, soliciting for prostitution is a state offense, a class A misdemeanor punishable by up to one year in prison and/or a maximum fine of \$1,000. For a woman to be charged with soliciting, she must make an offer to perform a sexual act in return for personal gain. No money has to change hands, and no act must be performed.

Judge Benjamin Edelstein, a short, grandfatherly man with grey hair and kind eyes, presides over Women's Court. Addressing the defendants as "Ladies" in an unpatronizing tone, he patiently hears each case amidst the courtroom noise and confusion.

The clerk calls the women to the bench, sometimes two or three at a time, and reads their charges. If the woman has been arrested for a minor city offense like vagrancy, Judge Edelstein usually dismisses the case.

If she is charged with solicitation, the judge asks if she has a lawyer. Usually she does not, so Judge Edelstein assigns a public defender to the case.

During a brief conference outside the courtroom, the public defender advises the women to plead guilty. A short time later the judge hears the details of the case from the assistant state's attorney. The judge informs the women of the possible consequences of her guilty plea, the one year prison sentence and the \$1,000 fine.

But when he finally delivers her sentence, Judge Edelstein never sends the women to prison, and the fine he imposes is usually \$20 to \$50, and rarely more than \$100.

Similar trials are held in criminal courtrooms throughout Cook County, especially in holiday (weekend) courts like 26th and California. According to an assistant state's attorney, county judges rarely order a prostitute to prison, and they usually impose fines well under \$1,000.

**Is it worthwhile?**

Is the expensive enforcement of prostitution laws worthwhile? Police news director Mozee thinks so. Prostitution should get top priority in law enforcement, he said, because of the crimes often related to it, like violence and robbery. He believes that prostitution is a very serious crime because "it causes a moral decay of the family structure." It also breaks up many homes when men contract VD from prostitutes.

Prostitution creates a draw on welfare since so many unwanted children are born, he said. In addition, the working span of a prostitute is only ten years, so she must eventually



*They sit cross legged,  
bragging to each other  
about high price tricks  
and attentive pimps.*

go on welfare when she is no longer able to sell her body.

Mozee believes that the prostitution laws are helping the prostitutes themselves. "The threats to the girls are tremendous," he said, so keeping them off of the streets means keeping them safe.

Judges should be stricter with prostitutes, said Mozee, and people who patronize prostitutes should be arrested more often. "If you take away the source, you take away the crime."

The sheriff's department investigator agrees. Prostitution hurts the moral fabric of society, he said, and it is up to the government to keep moral tabs on its citizens.

But Judge Edelstein strongly disagrees. While presiding over Women's Court in 1968, Judge Edelstein called for the legalization of prostitution. He was immediately transferred to another court. When all his successors eventually agreed with him, Judge Edelstein was reassigned to Women's Court last year.

"They are spending an exorbitant amount of money on a victimless crime," he said. Besides saving the state a great deal of money, legalization of prostitution would be advantageous in three ways, he reasoned. It would curtail sex crimes like molestation and rape because people could perform sex acts with prostitutes which they could not or would not perform with people they know. It would curtail venereal disease because prostitutes would be required to get regular checkups. It would also hurt the syndicate, which Judge Edelstein believes backs most prostitution rings.

Ron Braderman, an assistant

for a prostitute.

The men who defend the prostitutes share similar views. Lew Treehuvos, a public defender who works in Women's Court, would like to see prostitution legalized. "It would bring in revenue for the state (since prostitutes would be licensed and taxed), it would curtail VD, and it would cut the crime rate." Treehuvos also pointed out that legalization has worked successfully in places like Nevada and Germany.

Treehuvos offered an opinion that would make the most docile feminist cringe. "There's no difference in what these girls (prostitutes) do and what other girls do," he said. "They're all after something anyway. Some girls will sleep with a guy if he buys her dinner. So why should a prostitute be punished for something most women do?"

Braderman and Treehuvos believe that Chicago is ready for new laws which would legalize or decriminalize prostitution. But downstate Illinois is still much too conservative to accept liberal prostitution laws.

Certainly prostitutes would like to see prostitution legalized. Most of the women believe that they are not committing a crime. As one prostitute said, "Hey, I'm just doin' my job. Why are the cops hasslin' me when they're supposed to be out protectin' people?"

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# Marijuana: Police and People

By Jelena Zande

Marijuana, that distinguished sweet smelling weed that some people love to smoke, is no longer a major concern of the courts, according to some narcotics court officials.

"The sentencing is definitely less harsh, even though the laws aren't," says Steve Jesser, state's attorney from the narcotics division.

Jesser feels that people have generally softened up on the idea of marijuana and its effects.

"There's so much more of it going around, that we have more arrests, but the conviction rate depends on the quantity of the substance found in possession," Jesser said.

Right now the laws are as follows on possession of marijuana:

0 to 2.5 grams—A maximum of 30 days in prison and/or \$500.00 fine.

2.5 to 10 grams—Maximum of 6 months in prison and/or \$500.00 fine.

10 to 30 grams—Up to 1 year in prison and/or \$1,000.00 fine.

Over 30 grams—Class 4 felony—maximum 1 to 3 years in prison and/or fine.

"We can lower the charges, we just plead guilty or try to reduce the charges—that's easy," said Jesser.

The judge and prosecuting attorneys admit to being harsher on the dealers.

"We just try to help the first offenders by sending them to the state's drug abuse program for five Saturdays," one attorney said.

"The dealers are the ones we're harsh on," he said.

The maximum sentences for dealers are not much longer than those for persons possessing marijuana, as shown below.

0 to 2.5 grams—6 months in prison and/or \$500.00 fine.

2.5 to 10 grams—1 year in prison and/or \$500.00 fine.

10 to 30 grams—1 to 3 years in prison and/or \$1,000.00 fine.

Over 30 grams—1 to 10 years in penitentiary and/or \$5,000.00 fine.

The narcotic division in the Criminal Court Building is filled with persons being convicted for possession of cocaine, barbiturates—yet marijuana convictions lag behind.

Each court case lasts approximately one minute. The judge, the defense attorneys, and the prosecuting attorneys all work busily together as if in an assembly line.

One minute goes by "Next case!" Another minute, "Next!" Another, "Next!"

The major concern in narcotics court is the lack of the time needed to try each case properly. Many marijuana cases get overlooked or simply dropped because there's not enough time to try them thoroughly—or else they are not serious enough to be bothered with.

The times have changed according to some marijuana users.



Ronnie Esquer, 23, was arrested and convicted 6 years ago for possession of marijuana—his bond was set at \$10,000.

"I was high as a kite, when they came and grabbed me—I didn't know what was happening," he said.

Esquer has been arrested many times after his initial experience.

"Yeah, I went to all them programs and all that shit before—now they don't even bother with me."

Esquer feels that even though marijuana hasn't been legalized, the cops don't even bother with it anymore unless they're really out to get you for something else.

"They smoke that shit too, it's no big deal," said Esquer.

Anna Burdi, 22, tells of her experience.

"My husband buys a lid every once in a while. Last year our car was stolen, I called the police and one cop came over. After he came in, I just realized there was a lid sitting on the table. I'm sure he saw it, but he never said anything."

Many people have friends who are policemen who smoke marijuana.

"My landlord's a cop—when I have a party I invite him over—he's cool—he smokes with us—just don't spread it around," according to a 24 year old male.

Some policemen have accepted the idea of people smoking marijuana.

"Yeah, I smoke marijuana, that's why I feel guilty arresting anyone for that," said one Chicago policeman who did not want to be named.

Another policeman who remained anonymous said,

"Marijuana possessors are the least of our problems—it's the big crimes,

like murder that we're concerned about."

The courts are complying with the needs of the times, according to the prosecuting attorneys. The laws on

marijuana remain the same in the books, but in the minds of many court and law officials—marijuana possessors should not be dealt with as harshly as they were years ago.

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